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THE PRECIOUS GARLAND AND THE SONG OF THE FOUR MINDFULNESSES

NAGARJUNA AND KAYSANG GYATSO,
THE SEVENTH DALAI LAMA

Translated by Jeffrey Hopkins and Lati Rimpoche with Anne Klein

Foreword by His Holiness the Fourteenth Dalai Lama

THE WISDOM OF TIBET SERIES 2

Sri Pratap Singh Museum Srinagar

(ESTABLISHED—1898 A. D.)

"WE PRESERVE PAST FOR THE FUTURE AND YOU CAN SEE IT AT PRESENT IN THE MUSEUM".

Published **by :**

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FOREWORD

The State of Jammu and Kashmir is very rich in its cultural heritage which comprises, of paintings, sculptures, coins, bronze images, manuscripts, terracotta fragments, tiles, monuments and Archaeological remains.

Kashmir has the distinction of having an uninterrupted record of historical events and her chronicles, from Rajtrangni to Tarik-i-Hassan are testimony to it. But Archaeological finds have a precedence over literary sources of History as they enable us to understand the socio-economic melieu of a historical period in its proper perspective.

Moreover, the Archaeological remains of the State of Jammu and Kashmir are considerably thought provoking as they do enlighten us not only on the socio-economic climate amidist which they have come into existence but also speak volumes about the skill and labour that have been spent in producing them. When we look at the paleolithic tools recovered from different Archaeological sites of the State we are immediately struck with the craftsmanship of the early man who produced these tools to adept himself to exceptionally peculiar environmental conditions and habitat which are not reflected in any of the literary sources.

This brochure entitled "Shri Praptap Singh Museum" Srinagar which has been brought out for the first time by the Directorate of Archives. Archaeology and Museums, Jammu and Kashmir Government, is an attempt towards the humble beginning of creating awareness among the people regarding the rich cultural heritage of the State.

I am thankful to Shri A. A. Beig, Conservation Assistant SPS Museum and Peerzada Mohammad Ashraf Editor, who have assisted me in preparing this Brochure.

MUZAFAR AHMED KHAN,

DIRECTOR

Archives, Archaeology and Museums
Jammu and Kashmir State.

SRI PRATAP MUSEUM

S.P.S. Museum Srinagar known as "Ajaib-Ghar" was opened in the year 1989 A.D. at its present sight on the left bank of River Jhelum. Besides a small collection of specimens, magnificent collection of shawls and old armoury was transferred from Toshakhana to the Museum. With the passage of time Archaeological finds, such as ancient coins, seals, terracottas, potsherds, paintings, shawls, stuffed birds, inscriptions were added to the collection of the Museum. Silver images of Hindu deities were also installed in the Museum. A good collection of the Jade as well as Copper and Brass Handicrafts of Leh, Skardu, Tibet were also transferred from Toshkhana. Silver, Copper and Textile specimens were also donated to the Museum. Besides the collections recovered from different sites the Department acquired beautiful sculptures which enriched the collection of the Museum in different fields due to the efforts of Mr. Roa Bahadur, Daya Ram Sahni Archaeologist.

Detailed Register of finds and other objects of Art was compiled under the supervision of Shri Ram Chandra Kak when he was superintendent of Archaeology and Research. In 1923 a handbook of Archaeology and Numismatic sections was published. Modern Scientific Museum Techniques in the display and preservation of our cultural heritage were adopted in the Museum.

The Museum comprises following Galleries :

1. Archaeology gallery.
2. Painting gallery.
3. Decorative Art gallery.
4. Textile gallery.
5. Arms and Armoury gallery.
6. Anthropology gallery.
7. Numismatic gallery.
8. Mineral gallery.
9. Manuscript gallery.
10. Natural History gallery.
11. Children's corner.
12. An open air Archaeology gallery.

1. Archaeology gallery :

The Archaeological gallery of the S.P.S. Museum houses the most prestigious collection of our cultural heritage. The collection goes back to 2nd century A.D. to the 15th century A.D. and depicts the different cultural developments of the State. This section was very poor till 1913 A.D., the advent of Daya Ram Sahni carried excavation at the ancient sites of Pandrenthan, Parihaspura and Avantipura and finds from these sites became the nucleus of Archaeological section. Additions have since then been made from the Archaeological sites of Ushakar, Harwan, Tomb of Madin Sahib, Verinag, Khurhama, Hoiner and Hutmurah. Sir Aural Steins also augmented collection of terracottas from Taklamakar (Central Asia.)

Archaeology section houses nearly about 1400 (Fourteen hundred) objects which are categorised as under :—

(i) Stone sculptures complete)
(ii) Stone sculptures (Fragmentary)
(iii) Bronzes.
(iv) Pottery objects.
(v) Terracotta tiles.
(vi) Metallic objects.
(vii) Clay images.
(viii) Silver images.

The Archaeology section of S.P.S. Museum represents the collection from the following sites :—

(i) Hoinar Ladoora, Pahalgam.	2nd century A.D.
(ii) Hutmurah (Mattan Anantnag.)	2nd century A.D.
(iii) Terracotta tiles from Harwan.	3rd & 4th century A.D.
(iv) Terracotta stucco heads from Ushkar.	4th century A.D.
(v) Stone sculptures from Bijbehara.	6th & 7th century A.D.
(vi) Stone sculptures from Pandrenthan.	8th century A.D.
(vii) Stone sculptures from Parihaspora.	8th century A.D.
(viii) Stone sculptures from Gopkar.	8th century A.D.
(ix) Stone sculptures, Pottery objects and Iron tools from Avantipura.	9th century A.D.
(x) Stone sculptures from Verinag.	11th & 12th century A.D.
(xi) Stone sculptures from Soura.	8th century A.D.

(xii) Stone sculptures from Khurhama. 13th & 14th century A.D.

(xiii) A beautiful Miniature temple from Shopian. 12th century A.D.

(xiv) Some important inscriptions.

Hoinar (Pahalgam) 2nd century A.D.

Hoinar is an ancient Buddhist site near the famous resort of Pahalgam, Kashmir. It is surrounded by mountains, with green forests. The site consists of various terraces on mounds full of archaeological treasure. The exposed portion of one of the mounds showed an upper layer of the pavement was found with black charred earth, which clearly shows that the structure was burnt during ancient times. Some of the arch shaped tiles reveals that one of the tiles among a few tiles in Museum collection depicts a hunting scene with (Dharam-Chakra) common to the Buddhists. A motif stamped on the tiles very much akin to the stone plateau of King Narmar of Egypt dating 2700 B.C.

Hutmura (3rd century)

The Archaeology site of Hutmura near Gurdhawara on Srinagar Pahalgam road is indicator of magnificent civilization that flourished on the banks of river Liddar. Site has yielded some beautiful terracotta tiles bearing beautiful motifs.

The tiles highly finished speak of wonderful craftsmanship of Kashmir's in the hoary past. The finds also support the view that moulded tile making has been flourishing industry in the Valley during the early century of christian era and there are enough reasons to believe that the tiles belong to 3rd centruy A.D. This excavation is said to be the greatest discovery of the State Archaeology Department.

Harwan

Harwan is a small village situated about 21 Kms. from Srinagar on the Shalimar road. According to Rajtrangni, Harwan was the residence of Nagarjuns, the great Buddhist patriarch who is said to have been a contemporary of Kanishka (125 A.D). The name of the village is phonetically derived from ancient Sanskrit word "SHADAR-HADVANA" (The grove of six saints.)

The place was inhabited by Buddhists in the 3rd century A.D. A big monastry was raised here probably to commemorate some important function held at the place during Kanishka's time.

The courtyard of the monastry was decorated with tiles which bear Sassanian, Chinese, Greek, Parthian motifs. The tiles are numbered in Kharoshti numerals. These are datable to the 2nd and 3rd century A.D. These tiles are only specimens of their kind available in India. A few specimens of excavation undertaken by Pt. R. C. Kak (Superintendent, State Archaeology Department) in 1921.

(i) Votive Stupa terracotta.

(ii) Tiles bearing hunting scenes.

(iii) Tiles depicting Fauna and Flora of Kashmir.

Ushakar

The village Ushakar is situated 55 Kms. from Srinagar in the town of Baramulla. The name Ushakar is a derivation of the ancient "HUVISHAPURA" the town founded by Huvishka, the Kushan King of the 2nd century A.D. Ushkar was flourishing town in ancient times owing to its location on the principal trade route between Kashmir and north-western India. Hiuen-Tsiang, the famous Chinese pilgrim who visited Kashmir in 631-33 A.D. entered the Valley through Baramulla pass and spent his first night at one of the monastries at Ushakar.

The stone stupa now standing at Ushakar had been built by Lalitaditya during the 8th century A.D. over an earlier one belonging to the Kushan period which was visited by Hiuen-Tsiang.

Some beautiful stucco figures of the 4th century A.D. which were discovered during an excavation at the site are in the Museum collection and these are the finest examples of modelling done by Kashmiris during the 3rd and 4th century A.D. The style of these terracotta heads are purely Greek and they represent the following :—

(i) Head of a Brahman ascetic.
(ii) Head of Upasika.
(iii) Head of Bodhisattave.
(iv) Head of an youth.
(v) Head of the Bodhisattava.
(vi) Head of Buddha.
(vii) Head of Buddha's attendant.
(viii) Head of Buddhist monk.

Besides this, there are humdreds of terracotta fragments consisting of feet, arms, hands and leaves of trees in the collection of this Museum.

Bijbihara

The town of Bijbihara which is situated on the national highway. 47 Kms. from Srinagar. Ashoka, the Mourya Emperor of 3rd century B.C. build two temples at Bijbihara which he named "Ashokieshvara".

Excavations conducted recently at Semthan, Bijbihara by Archaeological Survey of India have exposed a number of terracotta figures of Mauryan times including a few fragments of N.B.P. (Northern Burnished Pottery.)

The stone sculptures recovered from this place exhibits a style which though un-mistakably medieaval has yet retained some of the characteristics of Gandhara notably in the drapery. These sculptures are dating back to 6th and 7th century A.D. and some of the most important exhibits are as under :—

(i) Stone image of Vishnu.
(ii) Stone image of Vishnu with Gadhadevi and Chakrapurtha.
(iii) Head of Vishnu.
(iv) Stone image of six armed Kartikeya with a peacock.
(v) Stone image of Lakshmi.

Pandrenthan

The name of "Pandrenthan is derived from the Sanskrit word", "Purandishthana" which means the Old Capital. The place is situated at a distance of 7 Kms. Srinagar on the Srinagar-Anantnag Highway. In 250 B.C. King Ashoka founded a new city at Pandrenthan where he made his capial.

Excavations carried out from time to time have exposed some Buddhist structures of ancient times at Pandrenthan. This is also famous for a temple which was built by Meruvardhana, the Prime Minister of King Partha, who ruled Kashmir in the beginning, of the 10th century A.D. The temple is a 'mandapa type' and is surrounded by a beautiful spring. A number of Buddhist and Hindu sculptures recovered during excavation are on display here. These are back to 8th century A.D.

(i) Stone image of standing Bhairava Four armed holding akshmalla in right upper hand. The lower right hand is broken while the left hand holds Gadha surmounted with the hand of a demon. The image is missing from the ankle.

(ii) Stone image of Chamunda.

(iii) Stone image of standing three headed Shiva in devbhanga pose. Four armed wearing snake for sacred thread and waiste hand.

(iv) Stone image of headless Vishnu. The Vishnavi is with her vahana viz. Gaurade. She is holding shanka, pedama, chakra and gada.

(v) Stone image of single headed Shiva with four arms holding trident rosary resting his left hand on the hip. The image wears, anklets, armlets and is provided with profusely ornate necklace.

(vi) Stone image of Goddess, Indrani standing, holding in her hands rosary lotus and vajera her weapon (the thunder bolt and vahana elephant clearly depicted.)

(vii) Stone image of four armed standing Shiva in his three hands he holds rosary, lotus and trident respectively. The fourth hand is placed on left hip.

(viii) Stone image of standing two armed Paravati, in tribhanghe pose, wearing necklace, breast hand, waiste hand holding in her two hands is lotus, vessel. The miniature male attendant is on the left. The image is slightly mutilated.

(ix) Stone image of single headed Shiva, four armed holding sword, trident, katvangha and ambrosia fruit.

(x) Stone image of standing four armed Varshi in her hand Counch, Mace and rosary. The figure of the Garuda is particularly shown behind her legs.

(xi) Stone image of Pinaca Shiva, four armed standing in tribhangha pose, wearing armoury and holding bow and arrow in his hands.

(xii) Stone image of four armed standing Ganga in tribahangha pose. The left leg is bent at knee and placed in dancing pose. Behind her is depicted a makara, the vechile of Ganga.

(xiii) Stone image of three headed Shiva seated cross legged. Ganga in swimming pose over his head. Holding principal objects in his hands.

(xiv) Stone image of standing Kankali, the deity wears a garland fitted with skulls of fallen Dures. She is holding a capala in her hand in which a small figure of a dead Asura is shown. The Kali is shown squeezing the blood from Asuras.

(xv) Stone image of Maya and her sister Prajapati. The scene pertains to the birth of Sidhartha under the Ashoka Tree.

(xvi) Stone image of a standing Buddhiastiva holding lotus and rosary in his hands in Abhaya-mudra.

(xvii) Stone image of Buddha in Dhyan-mudra. In addition to these stone sculptures, hundreds of fragmentary sculptures were recovered during excavations conducted by State Archaeology Department from time to time.

Parihasapora

The Karewa of Parihasapora is situated at the distance of 25 Kms. from Srinagar on the Srinagar-Baramulla road. It was chosen by King Lalitaditya in 750 A.D. for the erection of new capital city. The high and dry plateau of Parihasapora has very advantage over low swampy Srinagar as a building site. The King Lalitaditya and his minister Chankhuna, who hailed from Tarim Basin in Central Asia, seems to have vied with each other in embellishing the new city with magnificent edifices, which were intended to be worthy alike of the kings glory and the ministers affluence.

The plateau is studded with heaps of ruins of which a few have been excavated. Among these the most important are three Buddhist structures, a stupa, a monsatry and a chaitya. The remarkable features of the monument is the use of black lime stone in its construction.

During the course of excavation few Buddhist sculptures dating back to 8th century A.D. have exposed and are in the Museum collection

(i) Image of standing Yaksha.

(ii) Image of Buddhiastiva standing.

(iii) Image of Buddha seated crass legged on a lotus pedestal in a trifoil nick.

Gopkar

A stone sculpture of Mahesha-murti found a Gopkar during the construction of Hotel Oberoi Palace. The site is situated 6 Kms. from Srinagar on the Bullevard road. The image has three heads. The head on the right side of the central figure has a severe look with cruel eyes, curling moustaches and a Jatamukata. The Jatamukata is studded with human skull's. This fact depicts the terrific (Aghoral) aspect of Siva. The sculpture is datable to 8th century A.D.

Avantipora

The town of Avantipora is situated at a distance of 25 Kms. from Srinagar. The town was founded by the King Avantiverman who reigned in Kashmir from 855 A.D. to 883 A.D. Its chief interest enters in two magnificent temples with which its founded embellished it. The first and the larger is the temple of Siva. It is situated in a courtyard enclosed by massive stone walls, the western face of which is adorned externally with a row of fluted colums but without any recesses behind. The gateway is in the middle of this. Its walls are not decorated with figures. The mishes and the pennels are quite pleasing. Half a mile further up is the small bed more ornated and better preserved temple of Avantiswamina (vishnu) here we can see the King Avantiverman and his consort, besides other sculptures of 9th century A.D.

King Avantiverman used black marble for stone sculptures and during this period Kashmir Art has attained perfection and the cult of chatturvllha was firmly established in Indian iconography.

Few examples of this period are as under :

(i) Images of three headed Siva.

(ii) Image of Chakrapursha.

(iii) Image of Gadhadevi.

(iv) Stone image of Vishnu.

(v) Image of Chatturvllha Vishnu.

(vi) Image of headless Vishnu.

(vii) Stone image of three headed Siva.

(viii) Image of four Armed Lakishmi.

(ix) Fragmentary stone images of Ardhanaviswera with Kartikeya.

(x) Objects of Utensils.

(xi) Mettalic antiquities which comprised Brass cap, arrow-bits, bridlebits, swords, spoons etc.

(xii) Large earthern vessels which were being used for storage of foodgrains etc.

Verinag

Verinag is situated at a distance of 74 Kms. from Srinagar. Verinag is reputed as the source of river Jhelum (Vitasta.) In ancient times it was known as Nilanaga and was sacred to the snake deity for that name. Down the ages Verinag has retained considerable importance as a popular Tourist Resort. The spring was originally a shape less pond but Jehangir. The Moughal Emperor got it enclosed in an octagonal tank with arche bed recesses all round.

Numerous images were recovered from the western side of spring which includes mortlu vishnu images with Mongoloid features dating back to 11th-13th century A.D. which form the prestigious collection of S.P.S. Museum, few are as under :

(i) Stone image of three headed four armed standing Vishnu with Gadhadevi and Chakrapursha and Bahude is shown in between two feet of Vishnu.

(ii) Stone image of three headed four armed Vishnu riding on Garuda showing four small figures on right and leftside are seated on the wings of the Garuda who is four armed. A donor couple is also seated on the two sides of Garuda in worshping attitude.

(iii) Stone image of single headed Vishnu four armed riding on Garuda with goddess Lakishmi in his lap.

(iv) Stone image of two armed seated Narishmha holding mace.

(v) Stone image of six armed, three headed Vishnu as Balarama over the head is seaven headed serpent. The image holds a padma which contains a small seated image.

(vi) Stone image of four armed Gauesha seated on lion throne. That is small figure probably a donor touching the feet of the deity.

Vihara of Saura

At Soura about 9 Kms. a site yielded there life size stone sculpture of Buddha. Rajtrangni mention that King Surendra built two viharas namely Naradrabhavapa and Sourasa. The former is said to have been built in the town soura founded by him in the neighbourhood of the Darad country and the latter in his own Kinkdom. Sir Aurel Stein suggested that the Sourasa Vishara may perhaps be located at the modern village of Souras in the Nagam Pargana, it since no such Archaeological evidence is available in the village. Suras the probable site of the Sourasa vihara in the light of the above finds may be modern site of Soura. The name of the town Soura also can easily be attributed Sourasavihara, founded by King Surendra. The specimen collected from this site are datable to 8th and 9th century A.D. specimen of artifacts housed in the S.P.S. Museum Srinagar are as under :

1. Fragmentary Terracotta plaque depicting three stupas and Buddha seated cross leged attended by three standing Buddhisattavas.

2. Terracotta plaque depicting Buddha seated crossleged and hand held in Gharama Chadramudra.

3. Fragmentary terracotta head of Buddha image.

4. Upper portion of terracotta stupa.

Mosque and Toms of Madin Sahib

Among the earliest sultanate buildings of Kashmir one of the most prominent is the Mosque of Madin Sahib at Zadibal Srinagar about 8 Kms. from the city. It was built by the illustrious Sultan Zain-ul-Abidin in 1444 A.D. in memory of the famous saint Syed Mohamad Medani, the envoy from Madina. The entrance to the mosque is through its eastern wall. The doorway which is wooden is elaborately carved and flanked by two fluted stone columns. The interior of the Mosque is plain but the ceiling is made of Khutam-band (pieces of wood work in a geometrical pattern.) The upper structure is supported by four fluted wooden columns, on the northern side of the mosque is the tomb of the saint. The entire wall surface of the mousoleum was decorated with glazed tiles, a few fragments are in the S.P.S. Museum collection and dating back to 15th century A.D. These tiles are the examples of fine work-manship of the Pre-Moughals and are earliest in India.

Khurhama Lolab

Khurhama is situated 150 Kms. from Srinagar in Lolab Valley. Few stone slab bearing memorial figures were discovered accidentally some-time back. Trial excavation at the site exposed a number of memorial stone sculptures bearing human figures with some crude inscriptions. The objects are datable to 17th and 18th century A.D.

Bronzes

The story of Kashmiri Bronzes is the most exciting development in the history of Indian Art. The Rajtrangni, the twelfth century saga of Kashmir Kings written by the historian Kalhana is replete with illusions to the marvellous bronzes that adorned the numerous temples built by the Royalty as well as by the noblity and yet only in the last two decades we have been aware of the great tradition of Kashmiri bronzes. The Museum Houses some of the fine bronzes which have attracted the world wide fame. Some bronzes are mentioned as under :

1. Bronze image of Buddhisttava seated on lotus throne. The Buddhisttava has a board and rectangular fore-head. The figure has flat face, narrow and elongated ears and obique eyes. The throne, lotus septra and the lotus ear drops show how popular the flower was among Buddhist.

2. A brass image of jain Trithankar dated samvat 1262 in the Nagri script. At the back is a seven headed cobra above and the two bulls. Underneath its throne are his chief symbols, the four attendants one of whom is a female and the flying figures whom on the either side at the top of the image are Gandharvas.

3. One brass image of seated Durga, four armed as it holding in her surviving hands, sun, moon in her middle hands. She is holding a trident in right hand and a vessel in left hand. The image has been acquired at Ushkar and dates to 11th/12th century A.D.

4. Bronze images of standing Buddha, the right hand is raised in Abhayamudra. The Buddha has unhnisha, the urna and long ear holes and is in three monastic garments. There is an inscription in Tamil script **"Nagapatnam"**.

5. Bronze image of six armed Tara.

6. Bronze image of standing Ardhanarishvera four armed.

7. One brass frame (master piece of medieval Kashmiri metal Art King Shankerver man) frame for an image of vishnu Avtaras, beginning of 10th century A.D.. accidently discovered from Devesar South-west of Anantnag District. It is one piece and completely covered with various incarnations of vishnu.

8. Buddhisttava seated on a lotus throne probably Maitereya as he holds a flask in his lover most left hand. On the right side of the throne is seated a two armed bearded figure with a large belly, a similar figure on the right side, there is ornamented plate behind Buddhisttava. An inscription is engraved on the back plate of the main figure and is in Tibetean scrip dated back to 11th century A.D.

Buddhist Antiquities from Ladakh

This collection consists chiefly of unbaked clay consisting of Buddhist seals, collected in Ladakh by Dr. A. H. Franks of Moravian mission for the Archaeological Survey of India. They were presented to the S.P.S. Museum Srinagar by Sir Jhon Marshal. The then Director General of Archaeology in India. They comprise figures of Buddha of various types, the Buddhisttava, Manjusri, Vajrapani and others. Beautiful baked and painted clay tablets of Tara and number of other miscellaneous deities. The majority of these bear the Buddhist creed written in northern Indian characters of about the 9th centruy A.D.

Inscriptions

The S.P.S. Museum Srinagar houses following inscriptional wealth in Saradha, Persian and Arabic Scripts. Important among these are following :-

1. Stone inscription in Saradha belonging to the spring at Khuthier (Achabal Anantnag.) It records the date of repairs conducted by the Sultan Shab-ud-din.

2. Stone inscription in persian regarding the date of reconstruction of a bridge at Banihal by King Jahangir (1624 A.D.)

3. Stone inscription in Arabic. It records the date of digging of a wall at Shakergarh i. 1658 A.D. During the time of Aurangzeb.

4. Stone lintel inscription of Paramandadeva giving date as Lanvkika 33 (1157A.D.) at Tappar.

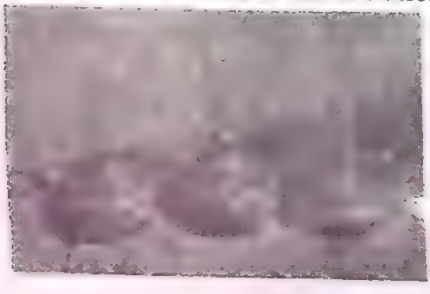
5. Stone inscription in Saradha from Zoginia.

6. Foundation stone of Zaina-Lank in Persian language giving the name of Sultan Zain-ul-Abidin.

Decorative art gallery

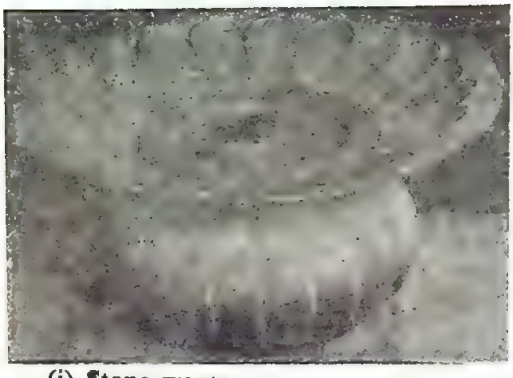
During Amir Timur's invasion of India in 1398 A.D. The Sultan Sikander, who then ruled Kashmir, sent his son Zain-ul-Abidin (Budshah) with gifts but distrusting the promise of allegiance, Amir Timur took Sultan Sikander's son as hostage to Smarkand. There he was allowed freedom to move in the city but only as a prisoner. At that time Timur was embellishing Smarkand as great center of the arts by bringing the great artists and craftsmen of every city. Zain-ul-Abdin come to know various techniques of fine craftsmanship from many parts of Asia. On the death of Timur in 1405 A.D. Zain-ul-Abidin was offered release but he stayed at Smarkand to pursuade experiments of these crafts to return with him. The artisans were settled in Kashmir with liberal encouragement and were paid good salaries and even grant of land was given to artisans, when Zain-ul-Abidin come to throne in the year 1424 A.D. Emissaries were sent to Persia and Arbia by Zain-ul-Abdin to induce craftsman in such branches to settle in Kashmir.

The Art and Craft of Kashmir in various fields were firmly established during Zain-ul-Abidin's time. The collection of the various fields of the Arts and Crafts of S.P.S. Museum contains the following items :-

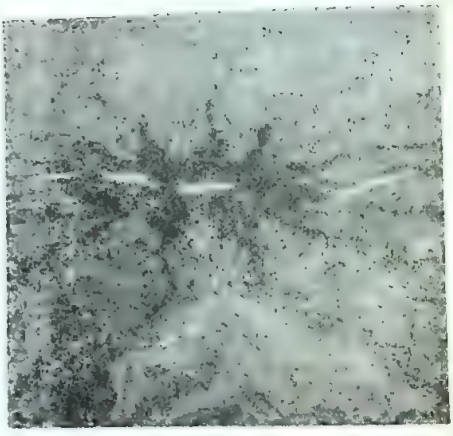


(a) Paper machie.
(b) Wood carving.
(c) Metal work.
(d) Musical instruments.

(e) Brass ornaments.
(f) Straw wares.
(g) Silver wares.
(h) Gold wares.



(i) Stone wares.
(j) Leather.



Numistic section

This section forms the largest collection of the S.P.S. Museum, The coins are properly classified, and arranged and contains Gold, Silver and Copper pertaining to Greek, Indo-seythian, Kushan, Gupta, Hindu, Moughal, Afghan, Sikh and Dogra period. The most and rare coins are as under :—

(a) **Old Indian coins**

(i) Punch marked coins.
(ii) Demetrus of Syria.
(iii) Philip II Macedon.
(iv) Alexander III Macedon.
(v) Alexander the Great 336 B.C.

(b) **Indo Bactrian coins**

(i) Euthydemes	220	B.C.
(ii) Eukratides the great.	175	B.C.
(iii) Appllodotos.	100	B.C.
(iv) Menander.		
(v) Antimachos Nikephoros.		
(vi) Hippostratos.	140.35	B.C.

(c) **Indo-seythian coins**

(i) Azes.	40	B.C.
(ii) Azilises.	20	B.C.
(iii) Vonones.	1	A.D.
(iv) Spalrises.	10	A.D.
(v) Abdagases.	100	A.D.

(d) Kushan coins

(i) Kanisha.	125	A.D.
(ii) Hurishka.		
(iii) Vasudeva.		

Hunas coins

(i) Tokmana.	500	A.D.
(ii) Mhrakulla	550	A.D.
(iii) Durlabha.	625	A.D.
(iv) Vigraha.	8th	century
(v) Vinaya Ditya.	8th	century
(vi) Spalapati Deva.	875	A.D.
(vii) Samanta Deva.	9th	centruy
(viii) Shanker Verma.	885	A.D.
(ix) Gopala Verma.	901	A.D.
(x) Sugandha.	903	A.D.
(xi) Chakra Verma.	992	A.D.
(xii) Didda Kshema Gupta.	970	A.D.
(xiii) Abhimanya Gupta.	958	A.D.
(xiv) Bhina Gupta.	975-80	A.D.
(xv) Sagrarı Deva.	1005	A.D.
(xvi) Ananta.	1028-63	A.D.
(xvii) Kalash.	1063-84	A.D.
(xix) Jaya Simha.	1128-55	A.D.
(xx) Joga Deva.	1180	A.D.

Sultans of Kashmir

(i) Sultan Shahmir.	1334-37	A.D.
(ii) Sultan Zain-ul-Abidin.	1421-72	A.D.
(iii) Mohamad Shah.	1426-70	A.D.

Afghan coins

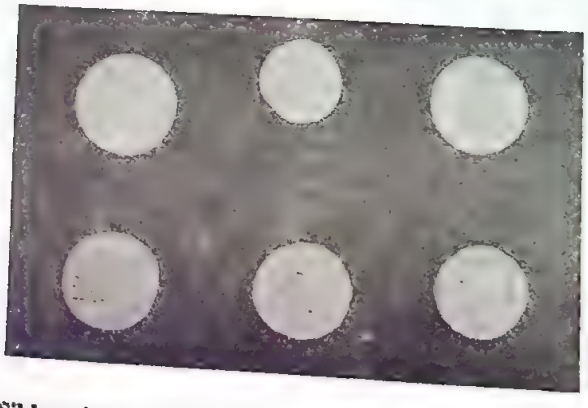
(i) Fateh Shah.	1483	A.D.
(ii) Humayan.	1530-50	A.D.
(iii) Nazuk Shah.	1537	A.D.
(iv) Ibrahim Shah.	1552-55	A.D.

Chak coins

(i) Hassan Shah Chak.	1562	A.D.
(ii) Yousuf Shah Chak.	1579-80	A.D.
(iii) Yaqoob Shah Chak.	1586	A.D.

Moughal coins

(i) Akbar.	1556-1605 A.D.
(ii) Jahangir.	1605-1627 A.D.
(iii) ShahJehan.	1627-58 A.D.
(v) Aurangzeb.	1658-1707 A.D.
(vi) Ahmed Shah	1748-54 A.D.
(vii) Shah Alam.	1707-1712 A.D.
(viii) Jahandar Shah.	1712 A.D.
(ix) Farruk Siyar	1713-1719 A.D.
(x) Shahjahan II.	1719-1748 A.D.
(xi) Mohamed Shah.	1719-1748 A.D.
(xii) Timur Durrani.	1759-1806 A.D.
(xiii) Zaman Shah Kabul.	1800 A.D.
(xv) Shah Shuja Kabul.	1804 A.D.
(xvi) Noor-ud-din Kabul.	1808 A.D.



(j) **Sikh coins of Kashmir**

(k) **Dogra coins**

(l) **Gold coins**

1. Gold coins of Ahtichoas.
2. Gold coins of Kanshika.
3. Gold coins of Hurishka who ruled Kashmir and built an Vihara at Hurishkapora mortand village of Uskar at Baramulla.
4. Gold coins of Samundra Gupta.

PAINTING GALLERY :

Introduction

The oldest example of Indian painting that we know occur in the pottery that comes from the bronze age settlement sites of Baluchistan and from the great bronze age cities of the Indus Valley Civilization. Most of it belongs to the 3rd and early 2nd million B.C. The vast ruins of Indus Valley Cities yielded not a single scrap of painting apart from pottery. Nevertheless there are numerous and precise references to paintings as a living art in ancient times in India. There are descriptions of beautifying painted wooden houses and public halls full of pictures even in early Buddhist and Jain literature. The beautiful painting of Ajanta, admin, Alci (Ladakh) etc. bear testimony to the fact. The paintings on Gilgit belonging to 7th century A.D. throw considerable light on the art of painting in India. Gradually a country with such a vast cultural heritage developed different schools of paintings, few examples of these styles forms prestigious collection of S.P.S. Museum and are briefly described here.

Moughal Paintings

The Museum houses some beautiful paintings done in Moughal style. The Moughal maintained a royal atelier of artists of such distinctoin that its works were known the world over even during the 17th century A.D. Rambrandth drew copies of these. When Humayun, son of Babur returned to Kabul from his exile at the court of Shah Tahmasp of Persian he took Mir Sayyed Ali as a veterian court artist. When Himayun died his energetic and gifted son Akbar (1685) succeeded him and set up a vast empire and recruited from all parts of his empire painters, alluminators and musicians to add luster to his court. It is one of the character of that period that the artists often worked on a longer composition as a team working under these conditions it was natural that the artists, Hindus and Persian masters should have greatly influenced one another so that within a many short span of time a distinctive and unified style grew up. Jehangeer inherited Akbar's atelier and on his annual summer visits to his garden palaces in Kashmir, his artists travelled with him recording the stages of his journey. These notes were taken into elaborate paintings for the emperor's album.

After Jehangeer, Shahjehan (1628-1658 A.D.) was much occupied with architectural projects. It was probably under Shahjehan that the

first of many 'Night scenes' were painted. During Aurangzeb's time paintings continued to be a favourite among other things.

The Museum houses some beautiful paintings depicting some royal portraits, court scenes etc.

Rajasthani paintings

Stylestically the evolution of Rajasthani miniatures falls into two phases that before the investment the influence of Moughal paintings which did not happen simultaneously everywhere and after. The use of brilliant colours is characteristically Indian. Between 1625 and 1640 A.D. the school of Marwar gradually leavened to traditional style with Moughal methods to produce a new magnificent art. By the mid 17th century A.D. Moughal court customs were accepted vertually everywhere and Moughal elegance was referring the art of most of the courts of Indian acrhitecture no less than painting. In the miniature style of Rajasthan new standards for attention to visual truth and human scale were being set. Specially fine work was done at the courts of Bundi, Kotah and Jaipur. These paintings includes some fine portraits Nayaka and Nayaka etc. The usual happenings of the twelve months of a year are usually depicted and the Museum houses a complete set of Baramasa which bears a Hindu version from Keshavdas.

Kangra paintings

The Museum preserves few examples of outstanding nature done in Kangra style. These include paintings of some Nayaka, Nayika, paintings on Krishna theme etc. etc. Kangra school took its birth during the invasion of Nadir Shah (1739 A.D.) under the patronage of Raja Goverdhan Chand (1744-1773 A.D.) He gave asylum to refugee artists trained in the Moughal style of paintings. Instead of painting protraits of their masters and hunting scenes, the artists adopted themes from the love poetry of Jayadeva, Bihari and Keshav Das. Thus a new school developed Kanga artists dealth with external theme of human love expressed in the legend of Radha and Krishna and themes were drawn from the Ramayana and the Mahabartha and some of the Puranav Gita Govinda of Jayadeva. Among the paintings belonging to the Kangra school these illustrating the story of Krishna and Sudma, the marriage of Krishna, the exploites of Simhavahani Durga against hosts of demons especially the Nahisasura, the Krishna cult, some Nayakas ladies at toilet, Virahini, mythological tales etc. deserves mention here.

Basohli paintings

The Basohli paintings forms an important position of our prestigious painting collection. It is a style of painting characterized by vigours use of primary colours and peculiar facial formula prevalent in the 17th century A.D. and early 18th century A.D. The style originated at Basohli from where the style spread to Mankot, Nurpur, Kalu, Mandi, Bilaspur, Chamba, Gular, Kangra etc. This style arose as a result of the marriage of the folk art of the hills with Moughal techniques. The transparent drapery of women and clothes of men and women are Moughal while the facial formula is local. The Basohli paintings can be easily distinguished from other schools. The painter states all the facts clearly in the broadest and boldest manner. The poetic themes of Ramayana and Bhagvat Gita are expressed with maximum of expression with minimum of means. The central inspiration of Basohli paintings is Vaishnavism but embarasses the vast range of Hindu religious thought and mythology. The style developed under the patronage of Raja Kirpal Pal.

The S.P.S. Musuem houses a few examples of this style which includes some Nayaka, Nayikas, Hindu Goddess and Rasmanjari series based on 'Bano Datta's Rasmanjari of 14th century A.D. a treatise on "RASA" on the flavour of love and deals with Nayaka-Nayika bheda or the classification of heroes and heroines.

Jammu paintings

On display in Painting Gallery are the paintings done in Jammu style datable to 19th century A.D. These paintings are basically on off-shoot of Kangra and other Pehari styles. These paintings are well and vigorcously designed often with a decorative simplicity very suggestive of large scale musical art. The paintings include a few number of portraits of Jammu rulers which are grand and simple in design. In this group may be included paintings on Krishna theme, Nayaka and Nayika etc. Some paintings show predominated Moughal influence and few paintings bear inscribed text in Sanskrit.

Kashmiri paintings

An indigenous style of paintings took birth in Kashmir Valley during 18th/19th century A.D. The style is impact on off-shoot of Pehari paintings and are basically done as book illustrations and tantric paintings etc. These are in large number in our collection and throw considerable light on the themes and colour schemes adopted by Kashmir artists. One display are few banners painted on paper and muslin cloth and depicting beautiful paintings of Krishna, Rasa and Buddha incarnations of Vishnu, Vitasta, Sarika, Kumara and Vishwakarva etc. etc. dating to early 19th century A.D.

PHOTOGRAPH OF THE S. P. S. MUSEUM SRINAGAR

S. P. S. MUSEUM BUILDING

Constructed in 1872 A. D.

Printed at Govt. Press, Srinagar, Kashmir.